

Got A FEELING CALLED the BLUES



1. **SLIM HARPO** I've Got Love If You Want It 2. **MUDDY WATERS** You Can't Lose What You Ain't Never Had 3. **ODETTA** Midnight Special 4. **SON HOUSE** Grinnin' In Your Face 5. **BUDDY GUY** I Love The Life I Live 6. **JUNIOR WELLS** Snatch It Back And Hold It 7. **BIG BILL BROONZY** The Glory Of Love 8. **LEADBELLY** John Hardy 9. **SKIP JAMES** Devil Got My Woman 10. **PRECIOUS BRYANT** Broke And Ain't Got A Dime 11. **MISSISSIPPI JOHN HURT** Make Me A Pallet On Your Floor 12. **HOWLIN' WOLF** Spoonful 13. **JOHN LEE HOOKER** It Serves You Right To Suffer 14. **T-BONE WALKER** T-Bone Blues 15. **JIMMY REED** Take Out Some Insurance 16. **LIGHTNIN' HOPKINS** Long Time 17. **BESSIE SMITH** Backwater Blues 18. **FLOYD DIXON** Hole In The Wall



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Bi9

Bill

Muddy

Broonzy



HOWLIN'
WOLF

A SPOONFUL of



The BLUES

These are songs that profoundly move us.

Some have become popular blues standards and some are not so well known, but each represents the ultimate in elemental and artistic expression.

They are often unadorned, raw and completely authentic. Straight from the heart and all about getting their art out, our favorite blues musicians fill their songs with irresistible rhythms, words

fraught with meaning and a passion that not only celebrates the blues style, but also clearly communicates all the joy and sorrow of life itself.

The blues takes its sound from many different geographical areas. The Mississippi Delta was the birthplace of the many blues styles that took off in the South, rising and developing out of the black experience. The Delta, or Yazoo Basin, was devoid of the city influence, and out of this context the blues was born: songs of life packed with emotion, uniquely expressed in words and backed with phenomenal playing. The guitar became popular and was the perfect portable instrument for this expression hewn from work songs and "field hollers." This storytelling in music served as an outlet for the workers' entertainment, relief or joy.

By contrast, the Chicago sound was notable for its amplification of blues guitar, harmonica and piano, with heavy percussion behind it, and ferocious vocals from the likes of Muddy Waters and Howlin' Wolf. In order to be heard in the Chicago bars, blues musicians had to "plug in" their instruments. Its sound became

the foundation for '50s R&B and rock. Chicago blues is characteristically raw, primal music, influenced by the Delta, but distinctly reflecting big-city struggles and bustling grit.

Steeped in the acoustic country blues of the likes of Lightnin' Hopkins, the early Texas blues would also fit in perfectly with the coming folk boom of the '60s, and garnered a whole new subset of fans to their laid-back, R&B-influenced sound. It is perhaps better known today for its electric counterparts, instigated by such dexterous luminaries as T-Bone Walker.

A mixture of the sacred and the secular, spanning a range of emotions and experiences, the sound of the blues is a unique form writ in human lives that influenced all music that came after.

We wanted to share some of our favorite songs by some of our favorite artists with this selection, from the familiar to the new. We hope it's only the beginning of our exploration of the blues with you.

1. **SLIM HARPO** • I've Got Love If You Want It

FROM THE ALBUM *THE BEST OF SLIM HARPO*

Louisiana native Slim Harpo secured his popular status with this rumbling cut from 1957, which features Guitar Gable on guitar, Clinton "Fats" Perrodin on bass, and Clarence "Jockey" Etienne on drums. Enthusiastically responding to it, British blues bands like the Yardbirds, the Pretty Things and the Kinks subsequently covered it and even the Rolling Stones gave a nod to it in the title of their live record *Got Live If You Want It!* To a steady pace of rhythmic clip-clopping acoustics, it's like a horse ride through the early days of rock 'n' roll and R&B. Harpo's slightly nasal delivery over the head-boppin' tempo is further embellished with sweet harmonica, making it a perfect recording.

2. **MUDDY WATERS** • You Can't Lose What You Ain't Never Had

FROM THE ALBUM *THE REAL FOLK BLUES*

Inspired primarily by Son House, Muddy Waters came out of the Mississippi Delta scene in the early '40s and revolutionized the way the blues was heard. He was the definition of the postwar Chicago blues scene. Discovered by nomad archivist Alan Lomax, Waters' scorching slide guitar was captured on slabs of historical wax. On this 1964 recording, Muddy successfully demonstrates how seamlessly he can blend folk and blues styles, accompanied by Otis Spann on piano, Pee Wee Madison and Sammy Lawhorn on guitar, and Francey Clay on drums. Via Spann's vibrant piano and some blistering slide guitar, Muddy delivers his up-tempo story in a been-there-done-that manner, masterfully dispensing blues wisdom with overflowing passion.

3. **ODETTA** • Midnight Special

FROM THE ALBUM *THE TRADITION MASTERS*

There's nothing like listening to the accomplished vocal range of Odetta. Born in Birmingham, Alabama, she grew up in Los Angeles and traveled the folk circuit, where she garnered the attention of Pete Seeger and Harry Belafonte. She recorded her first album in 1956, well before the folk boom that followed. Using her baritone on "Midnight Special," her tribute to Leadbelly, she proves to have a similar affinity for the way he took a song and made it entirely his own. Odetta's deep delivery has the authority of gospel and renders the song utterly transcendent.

4. **SON HOUSE** • Grinnin' In Your Face

FROM THE ALBUM *FATHER OF THE DELTA BLUES: THE COMPLETE 1965 SESSIONS*

Stylistically innovative, Son House's emotional outpourings and slide guitar are quintessential Delta. Both Muddy Waters and Robert Johnson were influenced by him. Son House strikingly straddled the spiritual and the secular sides of the blues with his bottleneck slide and vocal impact. He was one of the founders of the Delta blues, along with Charley Patton, and his gospel- and blues-soaked songs gave vent to a wellspring of honest hurt amidst his stories. This arresting, near-a cappella song from 1965 is the essence of the blues. House's world-weary delivery, the haunting quaver in his voice and the simple hand claps convey all at once all the pain and strife of life.

5. **BUDDY GUY • I Love The Life I Live**

FROM THE ALBUM *BLUES SINGER*

Singer-guitarist Buddy Guy came of age in the percolating Chicago blues scene of the '50s, which included the likes of Muddy Waters, Freddie King and Magic Sam, and also fomented his immortal collaboration with Junior Wells. Guy is an explosive, exciting guitar player, and a powerful, emotive vocalist. He crossed over to young hip audiences during the late '60s, and was a big influence on guitar heroes like Eric Clapton and Jimi Hendrix. This spirited Willie Dixon tune features Guy's big voice, which moves with ease from a near shout to hushed tones. It's an enthusiastic, get-you-out-of-your-seat tune, and demonstrates exactly why it is he can't quit the blues.

6. **JUNIOR WELLS • Snatch It Back And Hold It**

FROM THE ALBUM *HOODOO MAN BLUES*

Chicago blues singer-harmonica player Junior Wells became a familiar figure to blues-hungry rock audiences during the '60s. As Junior recounts in the album's liner notes: "I went to this pawnshop downtown and the man had a harmonica priced at \$2.00. I got a job on a soda truck, played hooky from school, worked all week and on Saturday the man gave me a dollar and a half. A dollar and a half! For a whole week of work. I went to the pawnshop and the man said the price was two dollars. I told him I had to have that harp. He walked away from the counter, left the harp there. So I laid my dollar-and-a-half on the counter and picked up the harp. When my trial came up, the judge asked me why I did it. I told him I had to have that harp. The judge asked me to play it and when I did he gave the man 50¢ and hollered

'Case dismissed!'" This very funky tune from 1965 has an unmistakable James Brown style and even references "Papa's Got A Brand New Bag" in the lyrics before breaking into a simmering harmonica solo. The harmonica was pure sorcery in the hands of Wells.

7. **BIG BILL BROONZY • The Glory Of Love**

FROM THE ALBUM *THE BILL BROONZY STORY*

The legendary Big Bill Broonzy was an important architect of the Chicago blues sound. Born in Mississippi, Broonzy worked with some of the best blues musicians, like Memphis Minnie, Sonny Boy Williamson and the seminal Papa Charlie Jackson. "The Glory Of Love" was recorded in 1957, shortly before he succumbed to lung cancer. With exquisite guitar work and his affecting voice, Big Bill transforms it into a beautiful anthem that continues to stir the soul.

8. **LEADBELLY • John Hardy**

FROM THE ALBUM *GOODNIGHT IRENE*

Born near the Texas border, Leadbelly was the first blues musician to cross over to white audiences, and he became an early superstar. For a one-time convict (which undoubtedly influenced his style), it's a testament to Leadbelly's power as a musician that he was able to sing catchy songs with a message – humorous or grim. Here it's just Leadbelly and his 12-string. Recorded between 1943 and 1944, this song is evidence of his vast skills; he's economical on guitar, with a melodic doubling of vocals that propels his autobiographical story along. Strident and bold, just like Leadbelly.

9. **SKIP JAMES • Devil Got My Woman**

FROM THE ALBUM *DEVIL GOT MY WOMAN*

Skip James' falsetto vocals would terrify the Devil. Taking his nickname from classmates enamored of his dancing skills, James took his influence from Mississippi John Hurt. Rediscovered during the '60s folk boom, James found new life and a new audience at the Newport Folk Festival in 1964. On the title track to his classic 1968 album, he displays atypical guitar skills as well as a flawless, unearthly vocal full of the purest expression that is the Yazoo Basin.

10. **PRECIOUS BRYANT • Broke And Ain't Got A Dime**

FROM THE ALBUM *FOOL ME GOOD*

Precious Bryant plays guitar and sings the blues with refreshing candor and a no-frills mentality. Born in Talbot County, Georgia, she began her career as a child performer in a Baptist church, accompanied by her sisters. In the folk boom of the late '60s she would be discovered and recorded by folk aficionado George Mitchell. This hard-luck song, from 2002's *Fool Me Good*, was penned by Blind Willie McTell, arranged by Precious, and displays her charming blues-folk style in all its elegant simplicity.

11. **MISSISSIPPI JOHN HURT • Make Me A Pallet On Your Floor**

FROM THE ALBUM *TODAY!*

A complete original, Mississippi John Hurt came out of Avalon, Mississippi, as a farmworker who played guitar on the side. Although Hurt was a relatively unknown musician until a few years before his death in 1966, he was a unique

country-blues singer-guitarist. He forged his style in the 'teens, '20s, and '30s with a warm, sincere voice and a sophisticated, distinct finger-picking guitar style. There isn't a more gentle, soothing or mood-invoking blues. Amazingly, his "rediscovery" 35 years after his last recording came about after a modern blues scholar named Tom Hoskins tracked him down by deciphering the path essayed in Hurt's song "Avalon Blues." Hurt consequently became a favorite at folk and blues festivals around the country. On this 1966 song, Hurt's conversational vocals are intimate as he welcomes you into his small, profound world.

12. **HOWLIN' WOLF • Spoonful**

FROM THE ALBUM *HIS BEST – THE CHESS 50TH ANNIVERSARY COLLECTION*

Chester Arthur Burnett, a.k.a. Howlin' Wolf, was a singer-guitarist-harmonica player whose music was so intensely forthright that he was capable of frightening audiences and whipping them into a euphoric lather all at once. A huge man at 6'3" and 300 pounds, his sound was even larger. Born in Mississippi and brought to the blues by way of meeting the legendary Charley Patton, Wolf had a lumberjack penchant for commanding the stage, an unmistakable voice-in-the-wilderness growl and a class-is-now-in-session style that influenced the British Invasion's best musicians. He had a particular affinity for the songs of Willie Dixon, which include "Spoonful." Recorded in 1960, it features Otis Spann on piano, Hubert Sumlin and possibly Freddie King on guitar, Willie Dixon on bass and Fred Below on drums. Like a how-to guide on stormin' the blues, it's addictive fun with amazing guitar licks throughout.

13. JOHN LEE HOOKER • It Serves You Right To Suffer

FROM THE ALBUM *IT SERVES YOU RIGHT TO SUFFER*

The patron blues lion of the '60s British blues scene, the Delta-born bluesman consistently cranked out foot-stomping, one-chord grooves with primal vocals for over 60 years, and became the singular sound of the urban blues. Recorded near the end of 1965, "It Serves You Right To Suffer" is a perfect example of John Lee's oft-imitated guitar and vocal style. His vast control of this smoky song, set to a steady pulsing beat, is incredible. This song – the story of a doctor's cure-all of milk, cream and alcohol – is sung in a voice as deep and soulful as the earth.

14. T-BONE WALKER • T-Bone Blues

FROM THE ALBUM *THE VERY BEST OF T-BONE WALKER*

A pioneer of electric blues guitar, T-Bone Walker once stated that he was born playing the blues. He played from the heart and deeply felt every single note that he wrangled from his instrument. Recorded in 1956, the upbeat "T-Bone Blues" features Lloyd Glenn on piano, Billy Hadnott on bass and Oscar Lee Bradley on drums. Written by bandleader Les Hite, it was a late-'30s jukebox hit sparkingly remade here. Walker imbues it with true Texas twang and a signature slow, bluesy drawl.

15. JIMMY REED • Take Out Some Insurance

FROM THE ALBUM *BLUES MASTERS: THE VERY BEST OF JIMMY REED*

A hugely influential bluesman on the Chicago scene with his boogie guitar playing, Jimmy Reed was one of the first blues artists that mainstream audiences encountered. This song was recorded in 1959 with Jimmy on harmonica, guitar and vocals, Lefty Bates and Eddie Taylor on guitar, and Earl Phillips on drums. It's sweet pop-blues that brings the rhythmic good stuff. While Jimmy notably wasn't a big fan of this tune, he gives it his all and makes it sound like an early R&B classic with some ripping guitar throughout and a laid-back vocal delivery. It's like a sock hop gem made for dancing. It just makes you feel good.

16. LIGHTNIN' HOPKINS • Long Time

FROM THE ALBUM *COUNTRY BLUES*

Texas-born Sam "Lightnin'" Hopkins played a country-blues hybrid as raw and authentic as the rust off an old tractor frame. His voice was deep and evocative, he was a dazzling guitarist, and he had a unique sense of timing that seemed to shift depending on what he happened to be doing with his lyrics. Hopkins in all his anecdotal, sly humor and storytelling glory was like a blues encyclopedia of references, jargon and colloquialisms. On "Long Time" Hopkins lets his Lone Star mojo hand weave its spell. The song is starkly brilliant in its simplicity, but the guitar playing is anything but.

17. BESSIE SMITH • Backwater Blues

FROM THE ALBUM *BESSIE SMITH SINGS THE BLUES*

The "Empress Of The Blues" had a razor-sharp sense of humor and a larger-than-life voice that could bring you to tears. In the '20s, the predominant blues musicians were women. For much of the American populace, their impassioned vocals were the first exposure to the blues. Combining vaudeville, jazz, blues and gospel, these women sang through their pain, and Bessie was the epitome of this. "Backwater Blues" dates to 1927 and shows her full, unbridled blues chops with a boisterous delivery and great piano accompaniment. Her passion and appetite for life are in every note.

18. FLOYD DIXON • Hole In The Wall

FROM THE ALBUM *BLUESVILLE*

Floyd Dixon is a marvelous Marshall, Texas, pianist who rose to prominence in the late 1940s and early 1950s. The vocalist combined his love for Charles Brown's sound with his own energetic style of jump blues. Recorded in 1953, "Hole In The Wall" is patterned after Amos Milburn's 1948 hit "Chicken Shack Boogie." It has the feel of an early rock 'n' roll ditty, thanks to Dixon's sly humor and propulsive pluck.

1. I've Got Love If You Want It
Slim Harpo
(Moore)
Courtesy of Universal Music Enterprises
2. You Can't Lose What You Ain't
Never Had
Muddy Waters
(Morganfield)
Courtesy of Geffen Records
3. Midnight Special
Odetta
(Traditional)
© 1997 Rykodisc
Courtesy of Rykodisc
4. Grinnin' In Your Face
Son House
(Son House)
Originally Released 1965 Sony Music Entertainment
Under License From The Sony Music Custom Marketing Group, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
5. I Love The Life I Live
Buddy Guy
(Willie Dixon)
© 2003 Silvertone Records Limited
Buddy Guy appears courtesy of Silvertone Records, Ltd. Under License from BMG Special Products
6. Snatch It Back and Hold It
Junior Wells
(Amos Blakemore)
Courtesy of Delmark Records
7. The Glory Of Love
Big Bill Broonzy
(William J. Hill)
Courtesy of The Verve Music Group
8. John Hardy
Leadbelly
(Ledbetter)
© 1996 Rykodisc
Courtesy of Rykodisc
9. Devil Got My Woman
Skip James
(Skip James)
Licensed from and used by permission of Vanguard Records, a Welk Music Group Company
10. Broke and Ain't Got A Dime
Precious Bryant
(Blind Willie McTell/Arranged by Precious Bryant)
© 2002 Terminus Records
From the album *Fool Me Good* on Terminus Records
11. Make Me A Pallet On Your Floor
Mississippi John Hurt
(Traditional)
Licensed from and used by permission of Vanguard Records, a Welk Music Group Company
12. Spoonful
Howlin' Wolf
(Dixon)
Courtesy of Geffen Records
13. It Serves You Right To Suffer
John Lee Hooker
(Hooker)
Courtesy of Geffen Records
14. T-Bone Blues
T-Bone Walker
(Les Hite)
Produced Under License From Atlantic Recording Corp.
15. Take Out Some Insurance
Jimmy Reed
(Unknown)
Courtesy of Vee-Jay Limited Partnership By Arrangement With Warner Strategic Marketing
16. Long Time
Lightnin' Hopkins
(Hopkins)
© 1996 Rykodisc
Courtesy of Rykodisc
17. Backwater Blues
Bessie Smith with James P. Johnson
(Bessie Smith)
Originally Released 1927 Sony Music Entertainment Inc.
Under License From The Sony Music Custom Marketing Group, A Division Of Sony Music, A Group Of Sony Music Entertainment Inc.
18. Hole In The Wall
Floyd Dixon
(Floyd Dixon)
Courtesy of Specialty Records/Fantasy, Inc.

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JUNIOR
WELLS

SLIM
HARPO



MISSISSIPPI
JOHN
HURT





Got ^A FEELING
CALLED the BLUE

The image shows a CD-ROM jewel case. The disc itself is visible through the clear plastic cover, showing a red octagonal label. In the center of the label is a graphic of a hubcap. The text 'Got A FEELING' is at the top, 'CALLED the' is at the bottom, and 'BLUE' is written vertically on the right side of the label. The jewel case is surrounded by a black background with white, jagged, star-like patterns. There are four rainbow-colored light reflections on the edges of the jewel case.

BUDDY
GUY

Floyd
Dixon

CAUTHA



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Got ^A FEELING CALLED the BLUES

HEARMUSIC
THE SOUND OF STARRUCKS



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